



DS newsletter

F. Delius
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D E L I U S

S O C I E T Y

N E W S L E T T E R

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EDITOR : CHRISTOPHER W. REDWOOD

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EDITORIAL

I must begin by thanking all those who have written to me expressing approval of our new layout (which I should point out was as much Malcolm Walker's idea as mine). Indeed, had I had the forethought to put my address on the Contents Page, the correspondence might have been even more voluminous! This situation is now put to rights, along with one or two other small points about which we were not fully satisfied. This quarter we break further new ground with the inclusion of photographs and musical quotations. The former cost money, and will only appear from time to time. The latter do not cost any more to include and are welcome with articles submitted. I would, however, ask contributors to keep the width of their quotations to that of our column size, and attach them by the corner only, so that we can transfer them straight to the camera copy for the printer. (Contributors who think their MS is illegible, may ask the Editor to rewrite!)

The one request which has brought a disappointing response is that asking for a name for the Newsletter, so I think I had better repeat what I said at a recent meeting of the Society. We already know that the Newsletter goes into libraries in various parts of the world, and this number will be increased in the near future. The Newsletter can therefore be thought of an advertisement for the Society, and also extending the cause of the music of Frederick Delius. It is my opinion that it then becomes of importance that the name and cover design convey an idea of the contents to the casual observer. (This is one of the reasons why I reproduced a copy of the well-known engraving on the cover; in addition, a line-drawing is easier and cheaper to incorporate into a design. On other grounds, I agree that it would have been better to have a photograph of the composer in his prime - but would our casual observer recognise it immediately?). I also feel that the term "Newsletter" is more suggestive of the duplicated sheets of the earliest design, whereas I would like to think that our format is now that of a magazine, and therefore deserves a magazine's title. The only suggestion that has so far emanated from more than one source is "Deliana". Others include : "Dedicated to Delius", "Grez", "Dance Rhapsody", "Lebenstanz", "Life's Dance", "Arabesque", "Delius Digest", "Delius Society Report", "Delius Society Chronicle", "Delius Society Journal", "Delius Society Bulletin", and "Delius Society Newsletter" (i. e. no change). At the moment, "Deliana" seems to be the favourite, but please let me know your views, either verbally or in writing. Those who do not express an opinion are not entitled to criticise when a change is made!



My offer to organise a block booking for "Song of Summer" at the National Film Theatre had an unexpected result. In the first place, I was surprised that only six members expressed an interest in going; secondly, I was surprised to find that the performance was sold out weeks in advance. Indeed, the Box Office Manageress told me that they could have filled the theatre several times over. It seems to me that any of three inferences could be drawn from these facts: (a) There are more people interested in Delius outside this Society than in it; (b) They were all going to see the Elgar film; or (c) They were simply fans of Ken Russell. If (a) is true, then I feel the Society should try to do something about it, and I have already suggested to the Chairman that if these performances are repeated we should approach the NFT for permission to advertise the Society.

* * * *

It is always annoying to have to record events which may have been of interest to Delius-lovers at a time when it is too late for them to be able to make use of the information, but the fact is that one often just does not hear of these events. It was a chance remark that took me to the British Museum in October to see an exhibition of British Composers' Manuscripts of the 20th Century: Delius was represented by the full score of "Fennimore and Gerda", on permanent loan from Universal Edition. There was no need to open it at any particular page - the cover had been torn off, and the whole condition could only be described as "tatty". There was also a photograph of Delius, Jelka, and Percy Grainger, inscribed "To our dear sister Clare from Fred and Jelka, 19.6.1928". The picture was credited with being in the collection of Miss M. Vessey, and displayed by courtesy of the National Portrait Gallery.

There was one thing that struck me as rather curious at that exhibition. The composers represented came right down to the present day, including Alexander Goehr, Richard Rodney Bennett and Harrison Birtwistle. Yet there was only one manuscript written in biro - a symphony by Havergal Brian, composed when he was 90.

* * * *

While young William Stanley Redwood was struggling his painful way into the world, his father sat callously by, thumbing through Myrrha Bantock's biography of her father, Sir Granville Bantock. Sub-titled "a personal portrait", it makes scant reference to the music, being somewhat comparable with Clare Delius's biography of her brother. The name of Delius crops up several times, and a number of his letters to Bantock

are quoted, one of them in facsimile. I found it fascinating to see Delius writing from Grez: "Gradually I am getting into my real way of living and no doubt shall do something decent presently". The date? December 1907, when the previous eight years had seen the completion of "A Village Romeo and Juliet", "Sea Drift", "Appalachia", "A Mass of Life", "Songs of Sunset" and "Brigg Fair"! It is instances such as this that bring home Eric Fenby's remark that, despite his colossal egotism, he could be curiously humble about his work on occasions.

One thing that puzzled me about the Bantock book was the author's assertion (p. 20) that when Delius came to stay with her parents, they conversed mostly in French. This certainly contradicts later reports that Delius hated French and would not have it spoken in his house; I wonder if the writer was confusing him with Sibelius? If so, it would not be the first time such a confusion had been made, as Clare Delius reports the conductor Erich Kleiber, on hearing of the death of Delius, saying that he was sorry as he admired his Fourth Symphony very much:

* * * *

This winter looks like being a vintage period for connoisseurs of rare Delius. The first event took place on the afternoon of Saturday November 17th, 1973, when about twenty members of the Society were present at the BBC's Maida Vale Studios for the recording of a concert played by the BBC Symphony Orchestra under Norman del Mar. It opened with the first performance for many years of "Lebenstanz", which dates from approximately the same period as "Paris". The work was generally felt to be the inferior of the two pieces, but nonetheless worth a hearing, and several members expressed the hope that a recording might follow. I understand that this concert will be broadcast by the BBC during the spring.

The next noteworthy item was a broadcast on Sunday December 23rd, 1973 of Flecker's "Hassan", with the complete music by Delius. Unfortunately, the music was so insensitively performed as to make the production - for this listener, at least - merely an interesting curiosity. One is tempted to ask why the BBC could not have put Stanford Robinson in charge? Still to be looked forward to at the time of writing are: John Ogdon playing the Piano Concerto at the Royal Festival Hall, London on January 15th; a broadcast on February 2nd of a performance of "In a summer garden" and on January 29th (in honour of Delius's birthday) a broadcast programme to include the first version of "In a summer garden", the Prelude to "Irmelin", Dance Rhapsody No. 2 and the Suite from Delius's incidental music to the Norwegian play "Folker-aadet" (at the original performance of which a blank cartridge was fired at the composer); finally, a performance on March 5th at St John's, Smith Square of "Paa Vidderne" - further details about this concert can be found on page && of this issue. Members will doubtless wish to mark these dates as "red-letter days" in their diaries.

* * * * *

Finally, a word of consolation to our former Secretary Estelle Palmley who, after travelling to New York for the production of "A Village Romeo and Juliet", was prevented from seeing it because of the musicians' strike. It is typical of her that she refused to be dispirited, and told me cheerfully how much she had enjoyed meeting American members of the Society during her stay.

TALE OF THE FD4

By CHRISTOPHER REDWOOD and ROBERT THRELFALL

It is rather strange that the appearance of the latest Delius song album should coincide with the discovery of the publication of a much earlier collection of songs by the composer which seems to have hitherto escaped notice.

The story really began over three years ago, when we sang and played through all the unpublished Delius songs we could lay our hands on, with a view to giving a recital to the Society. One of the songs which we particularly liked was "Plus vite, mon cheval", which members may recall our performing at Holborn last year, and some have also heard at Christopher Redwood's home. There was already something of a mystery surrounding this song. Peter Warlock, Delius's first biographer, grouped it with the first two Verlaine songs in his list of compositions, although not actually stating who wrote the words, and in the column headed "publisher" he noted "withdrawn from circulation". Beecham referred to it by the English title "Quicker, my horse" and speaks of it having been translated into French, which is odd since we have yet to find an English version or indeed any other reference to one. Furthermore, it seems most unlikely that its author — Emanuel Geibel, Wolf's collaborator in the "Italienisches Liederbuch" — would have written it in English! Beecham goes on to say that "it was highly praised by Grieg, was sung in more countries than one, and for some reason known only to the composer, was arbitrarily withdrawn by him from circulation eight or nine years later". The phrase "withdrawn from circulation" seems to imply that the work was published, without precisely stating so. Nevertheless, no published version existed in the Delius Trust Archive, nor did any member know of one.

Just as we were beginning to work on the song, however, we were surprised to learn that a printed edition had turned up in the United States. A photostat copy was obtained, and this revealed to our disappointment that the outer pages were missing — that is to say, the front cover and the last page of the music. The latter could be supplied from a MS copy in the Delius Trust Archive, but it was the front page, of course, which would have told us the name of the publisher, and possibly even the date. The one clue we had — and what an infuriating one it turned out to be: — was the legend "F.D.4" at the foot of each page. "F.D." could surely only stand for the composer's name, but what was the significance of the figure "4"? The fourth work by Delius published by this particular firm would seem to be the logical answer, but what were the other three, and who was the publisher? They might have been three other French songs, for some of the composer's French settings are known to date from these years. It would be difficult to think of any other songs that would have formed a group with this one, and similar considerations applied to non-vocal compositions. It was a puzzle, and for several years "F.D.4" became a talking point, and assumed a significance every bit as great as that of "QE2" or "TR6".

The copy of the song which was found in America was in two languages — French and German. The absence of English words seemed to render publication in Britain or the United States unlikely, and judging by the number of nouns without capital letters in the German version, and the sparsity of umlauts, we guessed it to have been printed in France. The problem was that we had at that time no knowledge of any other compositions of this date or earlier that had been published in that country.

Enquiry of this nature at the Bibliothèque Nationale is not quite so simple as it would be at the British Museum, but when we knew that Dr Lionel Carley was going over to the French capital, we asked him to do some research for us. Not long afterwards, we were intrigued to receive a postcard with the cryptic message "F.D. 1-5 discovered!". So there were actually five publications, not four! With his knowledge of French matters, he had not had a lot of difficulty in locating the publication. Entitled "5 Chansons, musique de Fritz Delius", it bore the imprint of L. Grus Fils, and the date 1896. The other songs? They were:

1. Berceuse (Cradle Song - Ibsen - 1889)
2. La Ballade du musicien (The Minstrel - Ibsen - 1890)
3. Chant Indien (Indian Love Song - Shelley - 1891)

and 5. Il pleur dans mon cœur (Verlaine - 1895)

The first three of these had previously been published in London by Augener in 1892, the rights being transferred back to the composer in 1895. The others were at that time unpublished. We have here, then, the evidence of the publication of five Delius songs in France which to the best of our knowledge, is not mentioned in any biography. Incidentally, the second and third songs in this publication are transposed into lower keys. This in itself is rather puzzling, for why should he transpose "Indian Love Song" into a baritone-contralto key whilst leaving "Plus vite, mon cheval" in a tenor-soprano key? Indeed, why should he have included "Indian Love Song" in the collection at all, without its two companion songs? Or are we to conclude that the three Shelley settings were never meant to be a group? When one has faced up to these queries, one cannot fail to ask why the Five Norwegian Songs and Three Shelley Settings should ever have been withdrawn from Augeners; surely this could not have been solely to republish just three of them in France?

It is clear that the discovery of these French publications gives rise to as many questions as it answers, and there is even one further problem over the song which prompted the whole investigation. The copy of "Plus vite, mon cheval" which turned up in the United States contained the dedication to the Princesse de Cystria (who according to Gloria Jahoda, was the Parisian siren who stowed away on board the boat taking Delius and Halfdan Jebe to Florida in 1897, and who eventually accompanied the two on their concert tour). In the Paris copy, no such dedication appears. Were there then two printings, and did Delius add the dedication as an afterthought to the second edition, or did he expunge it from the later one for reasons known only to himself, but which we may well guess at?

On Sunday July 22nd, 1973 the BBC radio programme "Music Weekly" included a talk on "Music in the Open Air" by William Mann. Amongst his illustrations he included part of "To be sung of a Summer Night on the Water".

PAA VIDDERNE

AND THE PROBLEMS OF PERFORMING UNPLAYED MUSIC

By LEWIS FOREMAN

The problem for any concert giving organisation who are also would-be pioneers, is that in order to play any orchestral work a suitable score and a set of orchestral parts have to be prepared. This may sound like a statement of the obvious, but it is a problem of major proportions, and one not likely to be realised by the average concert-goer. A complete set of parts is likely to be very expensive to have copied professionally, and where works are not assigned and regularly available from a recognised publisher, there is only one solution: do it yourself. For example, in order for Leslie Head and the Kensington Symphony Orchestra to put on the Havergal Brian "Wine of Summer" in 1969, I had to obtain a microfilm of the vocal score from the British Museum and a print of the manuscript orchestral score from the BBC (the composer's written permission having been obtained first). These two had to be collated together, and proved not to be identical. Luckily we had the composer still living to adjudicate. Then a set of orchestral parts had to be written out by hand, using transparent paper for the strings (for subsequent printing out) and ordinary MS paper for the rest of the orchestra. The total preparation time before rehearsals started was five months.

That was the first time I ever wrote a set of orchestral parts (though previously having written parts for smaller works when I had composing aspirations) and I learned on the job. To make sure transposing instruments were correctly written, that suitable clefs were employed at different places in the parts, that all cues repeated in the parts, that turns were made at rests, and so on. One violist was talking to Leslie Head and myself after a rehearsal. "Which fool wrote that" he expostulated holding up a viola part in the treble clef with four ledger lines below the stave. I blenched inwardly at this, but his embarrassment was the greater upon the fool acknowledging his foolishness. Even worse, in the same work I cued the entire orchestra onto an important two bar cello solo and omitted it from the cello part. The ensuing choas at rehearsal may be imagined.

The Kensington Symphony Orchestra continue their series of concerts in which the unplayed corners of the British Twentieth Century repertoire are explored with a concert on March 5th, 1974 at St Johns, Smith Square. The programme is:

Delius: Concert Overture...."Paa Vidderne"
 Bax: Roscatha
 Bruch: Violin Concerto in G minor
 (soloist : John Georgiadis)

 Baines: Two Pieces for Orchestra
 Nielsen: Symphony No. 3 "Expansive"

For this very ambitious concert, the three English works (if Delius at this period may be thus called) are having performing material specially prepared, the Bax and Baines being first performances.

What of the Delius? It was his first work to receive public performance (in Oslo on October 10th, 1891) and members will probably remember Rachel Lowe's fascinating article in which she reconstructed the evidence of the performance (Delius's First Performance - Musical Times, March 1965, pp 190-192). The work was played again in 1893 in Monte Carlo, and for a third time under the title of "Sur Les Cimes", when Sir Thomas Beecham included it in the 1946 Delius Festival, and played it at the Royal Albert Hall on November 8th, erroneously billing it as "first performance". (Beecham subsequently recorded the work for HMV on November 26th, matrix numbers: 2EA11447-9 but it remains unissued.) However, this is where our problems begin, for the parts died with Sir Thomas, and so for the performance next March, I have had to prepare a completely new set of parts, upon which I am still working.

The score being used for this performance is a manuscript copyist's from the Delius Trust Archive (vol 5B), the use of which has been kindly agreed by the Delius Trust through the good offices of Robert Threlfall. I would like to take this opportunity to thank both for their co-operation in this enterprise. This score would appear to be that used by Beecham in 1946 for blue pencil editing (mainly dynamics) is evident throughout. These markings are being carried into the parts.

The title page reads as follows:

"Paa Vidderne
 (Auf dem Hochgebirg)
 Sur les cimes - On the mountains

 Symphonische Dichtung
 nach dem Gedicht von Henrik Ibsen
Fritz Delius

"Nun bin ich gestahlt ich folg' dem Gebot:
 Ich soll auf der Hohe wandern!
 Mein Lebel im Thal - für immer tot -
 Hier oben Gott und ein Morgenrot -
 Dort unten tappen die andern! "

In another article Rachel Lowe (Frederick Delius and Norway. Studies in Music No 6, 1972, pp 27-41) quotes the opening of the work as it appears in the final score, and in an earlier sketchbook (Exx 1 and 2), with the following comment:

"His eagerly anticipated tour with Grieg and Sinding in the Jotunheim montains... in 1889, was the highlight of that year ...there is an unusually decisive full score sketch of the opening of Paa Vidderne... headed 'Leirings Hutte - Jotunheim - Norge 1889'. This prompts the conjecture that this may have been the hut in which Delius read the works of Neitzsche for the first time" (pp 33-34).

FINAL VERSION—"PAA VIDDERNE" OVERTURE — OPENING THEME

EX 1

Ww. Horns

Brass *p*

Str.

Timp.

Upper strings divisi and tremolo E minor chord

Sketch book version headed "Leirings Hutte"—Jotunheim—Norge, August 1889'

EX 2

Str. *sf*

Ww. Horns

Str. in unison

sforza

pizz.

etc.

sf

This is an unexpectedly vigorous orchestral work of 51 pages of full score, showing the influence of his Scandinavian companions of the time, but also with underlying memories of Florida. More importantly perhaps is his celebration of his discovery of the mountains, with a kind of ecstatic feel, and melodic lines showing the way he will develop, with rising confident lines, a penchant for triplets and dotted rhythms and chromatic movement in the melody and the parts.

This is a most interesting concert in prospect. Financial problems means that further concerts are less and less likely unless those planned do well at the box office. Please make every effort to attend on March 5th.

GREZ RE-PEOPLED

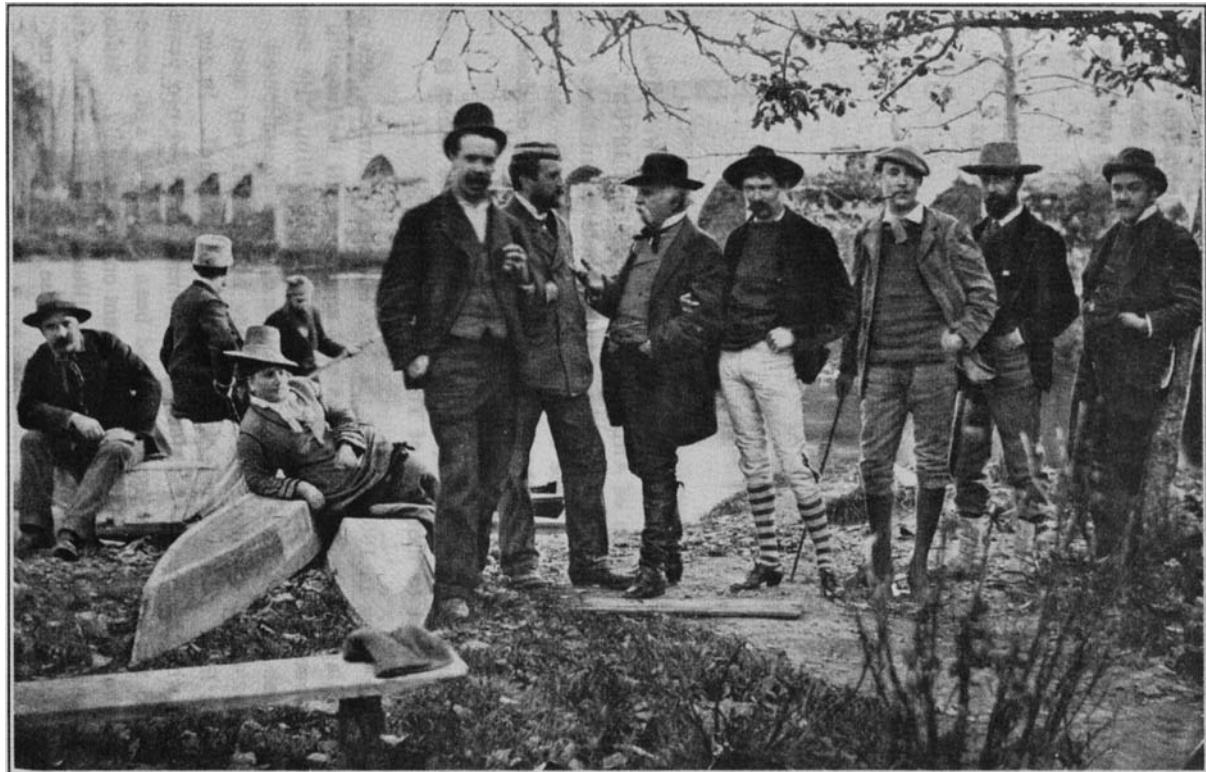
A FORM OF APOLOGIA

By ALAN JEFFERSON

In my biography of Delius in the Dent Master Musicians series, you will find, facing p. 100, a picture called "Group of Artists at Grez in the mid 1870's". Beside the picture are names relating to six of the eleven people shown there (ten men and one woman) and I regret that three of these names are wrong. Since then, further information has come to light, so that I can give correct names of these artists and add three more in order to put the record straight.

The circumstances surrounding the obtaining and correction of these names is rather curious, and may be of interest to members of The Delius Society.

When I visited Grez-sur-Loing in 1966, I met the late Madame Courmes, one of the few people in the village at the time who was still able to recall Delius with accuracy, and the only one I found who was prepared to talk about him. "He dandled me on his knee when I was a little girl", she told me, "and he whispered dreadful things in my ear about free love and so on. My mother was very upset and alarmed, but Delius liked teasing people and did it out of mischief. In any case I didn't understand what he meant!" Madame Courmes, who died two years ago at a great age, told me how handsome Delius had been in middle age, something which all those who knew him before 1924 comment on unreservedly. Madame Courmes produced the ancient photograph from which my illustration was made, and unhesitatingly pointed out to me the six people on it whose names she gave me



Anthony Henley,
a painter, brother
of the poet

Bentz Palizzi

R. A. M.
Stevenson

Frank
O'Meara

Ernest
Parton

Willie
Simpson,
brother of
Sir Walter

A Group in the Garden of Chivillon's Inn at Grcz, 1877

without any note or reference. The man on the far left was to be her father, and the lady with her back to him (a tiff?) her mother. She knew those two all right!

Later on, when my book reached proof stage, I had the unparalleled support of Dr Lionel Carley and of Robert Threlfall in checking facts and figures. I asked whether either of them was in a position to confirm the identification of the artists in this picture, and Dr Carley at once corroborated the names as correct. He had been given them in an identical way by Madame Courmes in Grez on another occasion. So the book was printed and published.

Last summer, via my family solicitor who had heard from a client in Liverpool, I was put in touch with a complete stranger. He wrote to me that he had encountered the strange experience of having two books in front of him at the same time, but with discrepancies in certain names attached to a picture. Eventually I tracked down a copy of the other book, called "A Chronicle of Friendship — 1873-1900" by Will H. Low, published by Hodder & Stoughton in 1908. Will H. Low knew all these people and so his word must be accepted, and he dates the scene more precisely than I did. His picture, reproduced as our centrepiece, is captioned :

"A Group in the Garden of Chevillon's Inn at Grez, 1877."

The only two people unnamed by Low, who are looking at the camera, or rather in the foreground, are Madame Courmes's parents. The two messing about with boats remain anonymous.

The interesting thing about Madame Courmes's memory is in its complete consistency of inaccuracies. She was perfectly convinced that she had the names right, and so I can only assume that she was misinformed in the first place: her memory worked perfectly, but its data was wrong, in this instance.

The names as given here, will be printed in subsequent editions of my book.

* * * *

On August 29th, 1973, the BBC devoted a two-and-a-half hour programme on Radio 3 to "Cross-section : 1900". Alongside large chunks of Reger and Szymanowski, Delius was represented by - wait for it! - the old mono recording of "The Violet", sung by Joan Stuart.

GREZ BEFORE DELIUS

PART ONE

By CHRISTOPHER REDWOOD

Most of the commentators who have written about Frederick Delius have pictured Grez-sur-Loing as an idyllic village nestling by a tranquil river, and this seems to have been an accurate description as applied to the closing years of the nineteenth century when the composer took up residence there. At a slightly earlier date, however, the village presented a very different scene and had Delius gone there only a few years before, he might have found himself in something that approximated to a "hippie" commune of artists. This article, the first of two, is intended to examine the life at Grez as it was about one hundred years ago.

The artistic colony of the area really had its roots in the village of Barbizon, on the other side of the vast forest of Fontainebleau (it was sixty miles in circumference). Here, in the early 1870s, a band of young art students from Paris — French, Belgians, Swedes, Hungarians, British and Americans — invaded the village, and for a few years turned the Hôtel Siron into a veritable club of young aspirants. They had chosen to sojourn in France because no other country approached it in the freedom of thought and action that it allowed its inhabitants. Robert Louis Stevenson, who became the most celebrated of the group, wrote later :

"Many old men, reared in the puritanical and hypocritical Edinburgh of the past, could tell you the private reactionary effect of that life of repression and humbug upon a decent and genuine man. That you may not think at all, or act for yourself, is to add the very zest of piracy to experiment in life and originality in thought. Where public profession is manifestly a lie and public manners a formal exaggeration, life becomes a chest with a false bottom which opens into a refuge for the kindlier, wiser, and more ardent among human beings".

The reason why they chose the area around Fontainebleau seems to have been mainly in order to worship at the feet of Corot.

Now one of the few disadvantages of Barbizon was that it had no river and water was a scarce commodity. The result of this was that in 1875 a "splinter-group", consisting entirely of English-speaking members, broke away and formed a new centre at Grez-sur-Loing, where they had ample water for both hygenic and recre-



"The Bridge at Grez" by Fanny Osbourne is reproduced by kind permission of the Curator of Lady Stair's House Museum, Edinburgh, Scotland

ational purposes. Among this group were Robert Louis Stevenson and his cousin Bob Stevenson, Henry Enfield, Frank O'Meara, Sir Walter Grindlay Simpson, Bart., and Will Low. O'Meara was a twenty-year-old Irishman from a wealthy background, but one of a large Catholic family and therefore living on a small allowance. He was handsome, with blue eyes, curly hair and an Irish brogue. He wore rough tweeds and blue beret, and carried a shillelagh. He was a good singer of Irish ballads. Simpson was the son of a famous Scottish surgeon who had been the first to use chloroform as an anaesthetic. Rebelling against the comforts of home life, Walter had first taken a post as a clerk in Liverpool, then read law and been admitted to the bar. But like Stevenson, he never practiced, preferring instead la vie bohemien. One of the most intimate of Stevenson's friends, he was immortalised as the "Cigarette" of "The Inland Voyage". Will Low was an American who married a French girl and settled with her in a cottage at Montigny, two miles down the river, and later wrote a book "A Chronicle of Friendships", and from which some of the information in this article has

been gleaned, including the photograph of the group of artists at Grez which is the subject of the succeeding article.

Stevenson left us an impression of his first visit to Grez in a letter to his mother, dated August 1875. He described it as :

"....a pretty and very melancholy village on the plain. A low bridge of many arches choked with sedge; great fields of white and yellow water-lilies; poplars and willows innumerable; and about it all such an atmosphere of sadness and slackness, one could do nothing but get into the boat and out of it again and yawn for bedtime".

And yawning for bedtime seemed to be Louis's chief occupation, for alone amongst the brotherhood, he was seen to do little or no work, neither did he show his few publications to the others. With the wisdom of hindsight we can see that much of his later work was based on incidents of these years, but even these were the results of memory and apparently not of any notes taken at the time.

The artists generally spent their days painting or reading in the forest and its surroundings. On the whole they avoided the sunshine, preferring grey days when they would paint under the cover of enormous white umbrellas. The less industrious would watch their companions at work, and all discussed the fruits of their labours at the end of the day, examining each others' work critically. Walking was a popular pastime (both by day and by night), and indeed physical activity of all kinds was practiced — not entirely what one expects of an artistic community, and certainly looked at askance by the continental members. At Barbizon, scaling walls and playing leap-frog in the courtyard of the inn had been popular pastimes. When they moved to Grez, their exercise was usually taken on the river, first in canoes, and later tub-racing was instituted. 'Thrills and spills' were the order of the day, and the village re-echoed to the shrieks of the competitors.

The focal point in Grez was the Hôtel Chevillon, which was the first building beyond the bridge, on the same side of the river as the Delius' house. (It was in the garden of the hotel that the photograph in our centre pages was taken, and from it that Fanny Stevenson's painting of the bridge was made.) It had a stone archway which led through a square paved court into a long, leafy garden running down to the river — not unlike the house which Delius came to inhabit. The dining-room, whose panels were painted by the clientele, had a long table which seated sixteen or eighteen guests. At midday it was taken into the garden and spread under the grape arbour. The guests usually took a dip before eating and then sat down to table clad in bathing trunks, sandals and straw hats. (They shocked the villagers

by going shopping in this attire, too.) The food was simple, but superbly cooked, and M. and Mme. Chevillon tolerated the eccentricities of their guests with good humour. Most meals ended with discussion, argument, and banging on the table. Stevenson later used the hotel as the setting for "The Treasure of Franchard".

Most members of the community spent only the summers at Grez, returning to Paris in the autumn, where they joined their fellows in the art-colony of Montparnasse. In the winter of 1875, there arrived in the city Mrs Fanny Osbourne, a thirty-three year-old American with three children. She had come to Paris to escape from her philandering husband and to study painting — a risky occupation for a woman at that time. Her arrival in the French capital was marked by the tragic death of her youngest child and for the sake of the health of the others she was advised to move to the country. It was suggested that Grez-sur-Loing might be a suitable spot. So it came about that in the spring of 1876 the community at the Hôtel Chevillon was gate-crashed by two women (for Fanny's daughter, Belle, was now seventeen, and the pair looked more like two sisters). Previously, only a few models and grisettes had been accepted, but now the charming personality of the Osbournes caused them to be welcomed with open arms, and soon the long table in the salle-à-manger had gravitated to an English-speaking and a French-speaking end, for the newcomers did not speak the native language. Louis was at this point still in Montparnasse and learned of the changes at Grez from Will Low, who was working for a time in the capital. According to the latter, Stevenson's comment was "It's the beginning of the end", and he did not know how true his words were, in more senses than one. A 'pretty tale' (as Beecham would have said) has grown up that when Louis came out to Grez that year he bounded in through the open dining-room window (thus anticipating Percy Grainger by some fifty years!), met the eyes of Fanny, and they fell head-over-heels in love with one another. This seems unlikely, for he was off again after only a few days, and Fanny spent most of the summer in the company of Bob Stevenson. However, Louis did fall in love with Fanny (as did O'Meara with Belle) and by the autumn they were using the same address in Montmartre. The summer of 1877 was spent at Grez, whiling away the hours by the river and nursing minor ailments. They also visited London. The following year Fanny returned with her family to California (leaving behind a broken-headed O'Meara), to be followed closely by Louis, and the two were married there in 1880. For the colony at Grez it was indeed the beginning of the end, but there were others to take their places. In particular a Scandinavian fellowship grew up to succeed them, and some aspects of this next chapter in the history of the village will be examined in a future article.

NEWS FROM AMERICA

CONCERT GIVEN BY THE MENDELSSOHN CLUB OF
PHILADELPHIA AT THE ACADEMY OF MUSIC ON
MONDAY APRIL 23RD 1973.

This was the 99th Anniversary Concert of the Mendelssohn Club, and was given by the Pennsylvania Orchestra, directed by Robert Page with Alan Baker (baritone soloist and narrator). The programme consisted of:

Songs of Farewell.....	Delius
Three A Cappella choruses.....	Delius
Mountain Silence (On Craig Ddu)	
To be sung of a Summer Night on the Water (No. 1)	
Midsummer Song	
A Survivor from Warsaw	Schoenberg
Belshazzar's Feast	Walton

"Robert Page led members of Maurice Kaplow's Pennsylvania Orchestra and his own marvellously trained chorus in vibrant and stirring readings", reported the "Evening Bulletin". "The orchestra may not be on the virtuoso level, but it did its work capably, and the singing was altogether superb". On the other hand, "The Philadelphia Inquirer" found that "the high tessitura in "Songs of Farewell" proved troublesome to the women singers -- one of the few moments in which the chorus showed any vulnerability at all". "The Morning News" from Wilmington, Delaware, also noticed this flaw, but felt that in the unaccompanied items, "the chorus captured the lyric impressionism, the beautifully cascaded Delius idiom". On this point, "The Philadelphia Inquirer" stated "The three a cappella songs are from an earlier time and showed the composer experimenting with voices as sounds rather than pitched word instruments. One had words, one only sounds, and a third a mixture of vocalise and written text. The effect is original and graphic. The chorus sang these exposed lines almost flawlessly, offering chords and intervals tuned very finely within phrases that Page made broadly expressive". Of the "Songs of Farewell", its reporter, Daniel Webster, felt that they "are shaped from orchestral ideas that had already had expression in the earlier operas, luminous, misty, basically plain. The choral writing is dramatic and illustrative. The third song 'Passage to You' reaches an ecstatic level not usual for Delius". "The Evening Bulletin" found that the songs "proved to be five lushly romantic, evocative pieces....Why the work had never

been performed here is a mystery, since the music is fairly conservative, but it was certainly worth a hearing, especially when so well performed".

Members of the Delius Society held a pre-concert dinner at the Alpha Club, and amongst those present were Mrs Garfield Scott and guest, Mr Willard F. Perrott, Mr Robert E. Lyons, Mr Peter J. Bull, Mr Norman P. Gentieu, Mr Robert Gennett and guest, and Mr William Marsh, Jnr. Other members who attended the concert included Mr and Mrs D. Hudson, Mr and Mrs Robert Milliken and son, Mr and Mrs Steven Linder, and Mr David Duke and guest. Apologies for absence were received from Mr Jay Donner, who was on business on the West Coast, and Dr William Randel.

Our thanks to Mr William Marsh, Jnr, for the above information

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NEW PUBLICATION

TEN SONGS BY FREDERICK DELIUS, edited by Robert Threlfall.
Published by Galliard, price 80p.

Following the publication a few years ago by Oxford University Press of the two albums containing all the Delius songs of which they hold copyright (and in the preparation of which Robert Threlfall also played no small part), we now have an album from Galliard. This contains the Five Norwegian Songs originally published by their late lamented forebears, Augeener, in 1892, together with five other Norwegian settings which have not been published before, so far as we know. This new publication of music by Delius is a great achievement, and should not be underestimated: Robert Threlfall deserves all our gratitude. It is our earnest hope that he may be able to prevail on other publishers to follow suit: both Boosey & Hawkes and Universal Edition hold the copyrights of a number of Delius songs.

The format of this publication is rather smaller than usual ($9\frac{1}{2}$ " x $6\frac{1}{4}"), but in uniform edition with similar albums of songs by Holst, Ireland and Warlock from the same publisher. The first five songs appear to have been reduced directly from the original copies, and those whose sight is not so good as it used to be, may find them a slight strain. The newly-published songs, however, are presented with admirable clarity, and perhaps, on second thoughts, it is only on turning back to the beginning of the book that the type face seems a little less clear by comparison. Having sung$

the unpublished songs several times from photocopies of the composer's manuscripts, I am overjoyed to see them clearly printed, but - dare I say it? - I find I have become quite attached to those now very dog-eared copies in the composer's hand!

CHRISTOPHER REDWOOD

Incidentally, Robert Threlfall asks me to draw members' attention to two misprints in this publication, viz:

p. 27, bar 6 of the voice part, the second note should be A flat.

p. 32, bar 2 of the piano part, the chord should read (upwards): D sharp, E sharp, A, C sharp.

He says that, having been so critical in the past of errors in other Delius publications, it is really only "poetic justice" that his own publishers should have overlooked two of his corrections in first proof'.

VISIT OF MR ERIC FENBY TO BRADFORD

On Friday September 21st, 1973, our President, Mr Eric Fenby gave a lecture on Delius at the Central Library Theatre, Bradford as part of the City Hall centenary celebrations. Some three hundred people attended, including the Lord Mayor, and gave Mr Fenby a warm welcome. His lecture began with an outline of the composer's childhood, and his early musical experiences in Bradford. He also mentioned Delius's sojourn in Florida, before passing on to his impressions of life at Grez-sur-Loing. The audience were particularly fascinated by his account of his own involvement in the Ken Russell's film "Song of Summer". Excerpts from Delius's music were played throughout.

"The Bradford Telegraph and Argus" devoted several paragraphs to the lecture next day, in an article somewhat unkindly entitled "Delius the genius?", and included a photograph of the speaker. He lectured, it stated, "with passion and humour..... it was truly fascinating stuff". The report then went on to say: "Despite Mr Fenby's lovingly presented record excerpts, I doubt if many in the crowded theatre were, in the end, won musically for Mr Fenby's Delius fan club; the fascination was really

in the rare personal glimpses of Delius....." It concluded with the words: "Delius died in 1934. It is due in no small measure to Mr Fenby that 40 years on Delius Societies are now springing up all over the world".

(Based on information and a press-cutting kindly supplied by
Mr Clifford Jennings - Editor)

Footnote: On the same day Mr J B Priestley was accorded the Freedom of the City of Bradford, an honour he now shares with Delius. Since that date, however, the City Council have voted against a similar honour being conferred upon the former General Secretary of the Trades Union Congress, Sir Vic Feather.

* * * *

We are further indebted to Mr Jennings for supplying details of a recital of songs by Delius, given by the young mezzo-soprano Carol Leatherby, accompanied by Gary Peacock. This took place in the Central Library Theatre, Bradford, during the lunch-time of Thursday September 6th, 1973, and the programme was as follows:

Black Roses
In the Garden of the Seraglio
Young Venevil

Beim Sonnenuntergang
Nachtigall
Heimkehr
Sehnsucht

Il pleure dans mon coeur
Le ciel est, par-dessus le toit

The Nightingale has a lyre of Gold
Twilight Fancies
Summer Landscape
Love's Philosophy

This recital marked the 30th Anniversary of Bradford City Libraries Lunch-time Recitals - the first being held in September 1943.

YOUR CONCERT CHOICE

October 21st, 1973 - Special Guest : Roy Henderson

In a programme which was for a while unashamedly free from any phonophobia, the only rewards of listening to BBC Radio 3's "Your Concert Choice" were the occasional surprise request of a rarer item and the chance of an interesting guest being allowed a brief 'freedom of the air' without interruption. It was therefore a pleasure on October 21st last year to hear Roy Henderson as the guest caller asking for his "favourite short choral work" - "Sea Drift". He went on to relate how, while still a student, he received an invitation to sing the role of Zarathustra in "A Mass of Life" three weeks before the performance under Paul Klenau in a Royal Philharmonic Society concert on April 2nd, 1925. Not having previously heard of it, he obtained a copy and even took it to bed at night, leaving it on the pillow so he could look at it if he awoke in the middle of the night: Three days prior to the performance he found that he could sing his part without the music so that in the performance itself he sang from memory. (Incidentally, for those who heard the broadcast, it should be said that this was not of course the first performance of "A Mass of Life" as erroneously stated then and on another occasion: it would appear to have been the third English performance, with the earlier ones under Beecham in 1909 and 1913.) Roy Henderson mentioned the help he had received from Klenau, a conductor then noted on the continent for his Delius performances. It was as a result of an enthusiastic critical reception that Henderson was not short of further engagements. He later took up "Sea Drift" on which he commented that it is not now performed frequently enough, though it requires both the correct setting within the programme and a singer with a poetical outlook, there being "two or three singers who could sing it beautifully". Some interesting light was thrown on both Harty's feeling for Delius and a performance of "A Mass of Life" under Harty in which Henderson took part which he thought "probably the best performance of all". The Mass was a work much loved by Harty.

A fact not generally appreciated is that Henderson was the Zarathustra in this country during the inter-war period. It is therefore worth a brief listing of his appearances in this work - a list hoped to be exhaustive :

April 2nd, 1925	Queen's Hall - Klenau
May 16th, 1928	Queen's Hall - Kennedy Scott
November 1st, 1929	Delius Festival - Beecham
October 8th, 1931	Leeds Festival - Beecham
February 18th, 1932	Manchester - Harty
April 28th, 1932	RAH - Beecham
March 2nd, 1933	Manchester - Harty
September 25th, 1936	Norwich Festival - Beecham
May 13th, 1944	RAH - Sargent

It was his practice to sing without a score. A review of his singing in a 1951 performance of Elgar's "The Apostles" testifies to the strength of his singing : he "delivered the words of Jesus with a gentle, firm conviction that tallied with his ability to sing the whole of the music without a score in his hand. He breathed the true atmosphere as by nature fitted to it: the others could only simulate it with unfailing conscientiousness and variable success ". After the Mass he was also associated with "Sea Drift" (singing in the first recorded version to be published) and with Dora Labbette introduced the "Idyll" under Henry Wood in 1933. There were other memorable performance at this time, including the 1934 Leeds Festival "An Arabesque" and "Songs of Sunset" with Beecham. He sang too in some notable first performances: the beautiful but rarely heard "Nocturne" by Moeran (written in memory of Delius) and RVW's "Serenade to Music" and "Dona Nobis Pacem", to mention a few. It is therefore a great pity that he has been so poorly represented in the gramophone catalogue.

Nevertheless the opportunity to hear one of the foremost Delian singers was one to be grateful for - if we only heard the 'speaking' voice and not the 'singing' voice.

STEPHEN LLOYD.

* * * *

The new recording of "A Village Romeo and Juliet" was broadcast by the BBC for the first time on Radio 3 on Thursday, September 20th, 1973. Our member, Mr Alan Jefferson, gave the interval talk.

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The Little Orchestra Society of New York performed the "Idyll" at the Hunter College Concert Hall on December 5th, 1973, with Lorna Haywood and Morley Meredith as soloists. The conductor was Thomas Scherman.

HOLBORN MEETING

Meeting of The Delius Society at Holborn Public Library, London October 30th, 1973 - Malcolm Walker on "Rare Delius Recordings"

Those who have browsed through the "Delius Discography" issued in 1969 (and soon to be superceded by a newer compilation) will have seen mention of several rare recordings of some historical significance and which they had yet possibly not had the chance to hear. Malcolm Walker admirably supplied such an opportunity in an illustrated programme of great interest at Holborn on October 30th last year. Any quibbles about recorded sound quality judged by today's standards were promptly brushed aside by the fascination of these 'voices of the past'. Two items dominated the evening: the acoustic "Hassan" excerpts and Beecham's 1934 "Songs of Sunset" sessions.

Historically, the excerpts from "Hassan" were of value for the recording followed close on the first London production at His Majesty's Theatre on September 20th, 1923. Goossens, who commenced the long run of 281 performances, was later replaced by Percy Fletcher, the conductor of these records with the theatre's orchestra. Of further interest were some items that did not appear on Beecham's LP recording, including a boisterous "Bacchanale" in which Percy Grainger had a hand. We heard too the "Serenade" with a tenor's wordless contribution, and in the "Golden Road" the choir sang, in addition to the repeated refrain, some additional - if unintelligible - words that do not appear to correspond with anything in the play text. Mild amusement was added by the 'interesting' tempi and a xylophone that sound like water dripping in the "Procession of Protracted Death"!

Musically, the high spot of the evening was undoubtedly the unissued test pressings of "Songs of Sunset" with Olga Haley, Roy Henderson and the LPO under Beecham, a recording made in Leeds shortly after the Leeds Festival performance on October 4th, 1934. Malcolm explained that Beecham had made three attempts at different times to record this work. Even the last version - the only one to be issued and now deleted - was held back by Beecham and not released until after his death. (Curiously, it was recorded in stereo but issued only in mono. Perhaps this state of affairs could be

redressed.) The set Malcolm Walker played was, he said, regrettably incomplete but nonetheless abounding in beautiful and delicate touches as one would expect. When has "Exceeding Sorrow" ever better fulfilled the promise of its title?

Those present at the meeting surely shared a common desire that all such rare recordings - whether published records or unissued test pressings - be firstly preserved and secondly if possible be made generally available so as to reach a wider circulation. The question of the Society sponsoring recordings has often been raised and here is a case in point. Perhaps it could be given careful consideration in the daunting faces of opposition: cost and copyright.

Among the other items played were seven songs sung by Dora Labette /Lisa Perli (three of these - "Cradle Song", "The Nightingale" and "Twilight Fancies" - have recently been reissued as part of HMV's "Great British Sopranos" on HMV mono HLM7033) and "Summer Night on the River" played by the English Chamber Orchestra conducted by Benjamin Britten.

Our thanks are due to Malcolm Walker for an absorbing programme. To end with a plea - that someone may produce the remaining sections of "Songs of Sunset" so that on a future occasion we may enjoy the complete performance of some forty years distance.

STEPHEN LLOYD.

CORRESPONDENCE

DELIUS'S GRAVESTONE

I wondered if anybody had spotted the error on Delius's gravestone at Limpsfield. I have a copy of Delius's birth certificate which shows that he was registered as Fritz Theodore Albert Delius. Of course he changed his first name but the gravestone reads Frederick Albert Theodore Delius, the middle names being in the wrong order. An interesting little point.

Lamberhurst, Kent

A. C. Harland.

"A MASS OF LIFE"

I was delighted to receive the October issue of the Newsletter and should like to say at once how much I enjoyed reading it and what a considerable advance the new format represents on anything we have had in the past - no disrespect intended to previous editors! As regards the name, I can see no good reason for a change. The Delius Society Newsletter is what it says it is and thus needs no explanation or amplification.

I especially enjoyed Lyndon Jenkins's comparison of the recordings of the Piano Concerto and I hope he can be persuaded to contribute further comparative reviews in later issues of the Newsletter.

"The Mass of Life" - As one who had the good fortune to be present at both the performances in question, may I make a correction to the information given in the Midland Branch report on page 13? At the Delius Festival performance of the Mass given in the Royal Albert Hall on December 11th, 1946 the baritone soloist was Redvers Llewellyn, while Dietrich Fischer-Dieskau (whose name was wrongly spelt as Dieskow in the programme, by the way) made his unforgettable English début in the Mass before a wretchedly small audience in the same hall on June 7th, 1951. Beecham conducted both performances. Incidentally, the good news about Fischer-Dieskau got around pretty effectively, for when he next appeared in London to sing "Die schöne Müllerin" at Kingsway Hall on December 31st, 1952 the place was packed out. Your notice of the recent Guildford performance of the Mass was most perceptive and welcome, but I am sorry that you let the writer of the programme notes on that

occasion (was it Vernon Handley?) get away with what seemed to me an unjustified sideswipe at Beecham. If "it was not Sir Thomas Beecham's first performance in 1909, nor subsequent ones by that conductor, that gained for the work whatever recognition it had" it would be interesting to learn who, in the opinion of the commentator, is entitled to the credit. While not for one moment supporting the view that only Beecham was capable of doing justice to Delius (though, God knows, he certainly played him magnificently), I find it hard to believe that any other conductor has yet done even half as much as Beecham to put the "Mass of Life" on the map. As for the comment in the same programme note that the work had great success on the continent: Mahler knew it and studied it. It was given in Vienna, Prague and Wiesbaden in 1922....in Berlin in 1927", one can only wonder how often, it has been given on the continent since then.

Haslemere, Surrey.

Peter Longhurst.

Editor's Note: Mr Lyndon Jenkins, who writes for the "Birmingham Post", has been invited to contribute regularly to the Newsletter. Apropos his last article, I understand that EMI have now dropped their plan to record the Delius Piano Concerto with John Ogdon. However, they do plan to reissue the Moiseiwitsch recording, which Mr Jenkins discussed, in a coupling with the Violin Concerto played by Albert Sammons.

The next issue will contain "You and Your Tape Recorder" by Gilbert Parfitt, and "Dowson and Delius" by Bryan N S Gooch.

FORTHCOMING EVENTS

February

1st at 8.00 in the City Hall, Newcastle upon Tyne — "Songs of Farewell" (Newcastle Festival Chorus, Brno Philharmonic Orchestra/Jiri Walhans). Tickets from the Ticket Centre, Saville Row, Newcastle upon Tyne. tel: 22888.

February 28th and March 1st : St Paul, Minnesota — "Paris" (Minnesota Orchestra/George Trautwein).

March 12th in the City Hall, Glasgow at 12.15 pm "Mid-day Prom" — "Brigg Fair" plus Kodaly's "Peacock" Variations and Bartok's Violin Concerto No. 2 (Gyorgy Pauk, BBC Scottish SO/Christopher Seaman).

March 19th in the Philharmonic Hall, Liverpool at 7.30

March 20th in the Civic Hall, Wolverhampton at 7.30

March 22nd in the Usher Hall, Edinburgh at 7.30

"North Country Sketches" plus Richard Strauss's "Don Quixote" (Royal Liverpool Philharmonic Orchestra/Sir Charles Groves).

March 22nd in the Holborn Library, Theobalds Road, WC1 at 7.30 — Meeting Arrangements to be announced shortly.

May 18th : 1973/4 AGM and Annual Dinner — venues to be announced.

